

KERAMIC STUDIO

Vol. XXI, No. 12.

SYRACUSE, NEW YORK

April 1920



URELY the editor has no call to be conceited! We expend our midnight oil and our good brain energy, and we think we have written something that will make an impression. And lo! Immediately after the issue of the magazine we have one, two, three letters showing that some worthy subscriber has hastily run over the pages, looking for some special type of design for china, and, not finding it, has decided that there is nothing in the Magazine for china decorators. And what is more cruel, she has not read one word of our carefully prepared peroration, in which we explain that Ceramic Studio, while going more into the field of general design, still publishes nothing that cannot, either in principle or practice, be applied to ceramic decoration. Even the articles on designing simple gowns, in the February and March numbers, would furnish an idea or two which might perhaps be of benefit to one subscriber, who wittily compares the illustrations to the "pink sheet" given away with a purchase at the Department Store pattern counter.

It is a strange phase of the ceramic mind, that it so frequently balks at any effort to instill a wider culture in things artistic, and insists on all its thinking being done for it, to the least detail. However, we do not despair, for we receive four or more letters of commendation to every one that complains that the entire Magazine has not been made up of the particular thing in which the disgruntled one is interested. We are truly grieved when anyone is dissatisfied, but we realize that it is not possible for a child in the kindergarten to appreciate the beauties of English literature. And we also appreciate that not every one *can* think for himself.

However, for those good friends of Ceramic Studio, who do read the editor's effusions, we would repeat again that they will find it worth while to read the text of the various articles on designing for special purposes, and they will find there much food for thought which should develop in them the ability to adapt any type of design to the purpose they have in mind.

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The article on Painted Furniture by Mr. Heckman furnishes a good example of what a china decorator could find in the way of suggestion. The motifs used in decoration could be used almost without alteration on china, in combination with nicely considered bands and lines. And vice versa the painter of furniture could find many attractive motifs in the designs given especially for china, for instance, the Dream Boat motif. The designer of embroidery could find inspiration in the china plate of Mrs. Frazee, and the china decorator again could find many attractive motifs in the cross-stitch designs in Miss Riggins' article, with just a little exertion of the imagination in arranging color schemes, &c., and so on through all the pages of Ceramic Studio. We hardly need explain this to those who

do read the editor's notes. Unfortunately those to whom these suggestions might be worth while, will not read them, but will throw the Magazine out the window because there are no nice little bunches of rose buds and for-get-me-nots with dear little scroll borders. They will not believe that "the world do move", and if they did, they would strenuously resist the inevitable evolution

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Miss Marie Riggins, of Los Angeles, whose article on cross-stitch we give in this number and who is one of our younger successful art teachers of the West, will give us another article showing the application of the motifs to dresses, blouses, sashes, pillow covers, &c., and also other contributions of great value to the general craftworker and China Decorator,

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The color supplements in the July-August and December numbers of Ceramic Studio for 1919 were published without the name of the designer which had been lost. These two interesting studies for a bird design and a decorative vase panel were by Mrs. W. P. Kelley of Riverside, Calif., from whom we hope to have more contributions.

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A third and a fourth series of Study-Hours for Practical Workers will be given by Miss Grace Cornell at the Metropolitan Museum of Fine Art on ten Fridays, March 5 to May 7, at 10 a. m. and on ten Sundays, March 7 to May 9, at 2:30 p. m.

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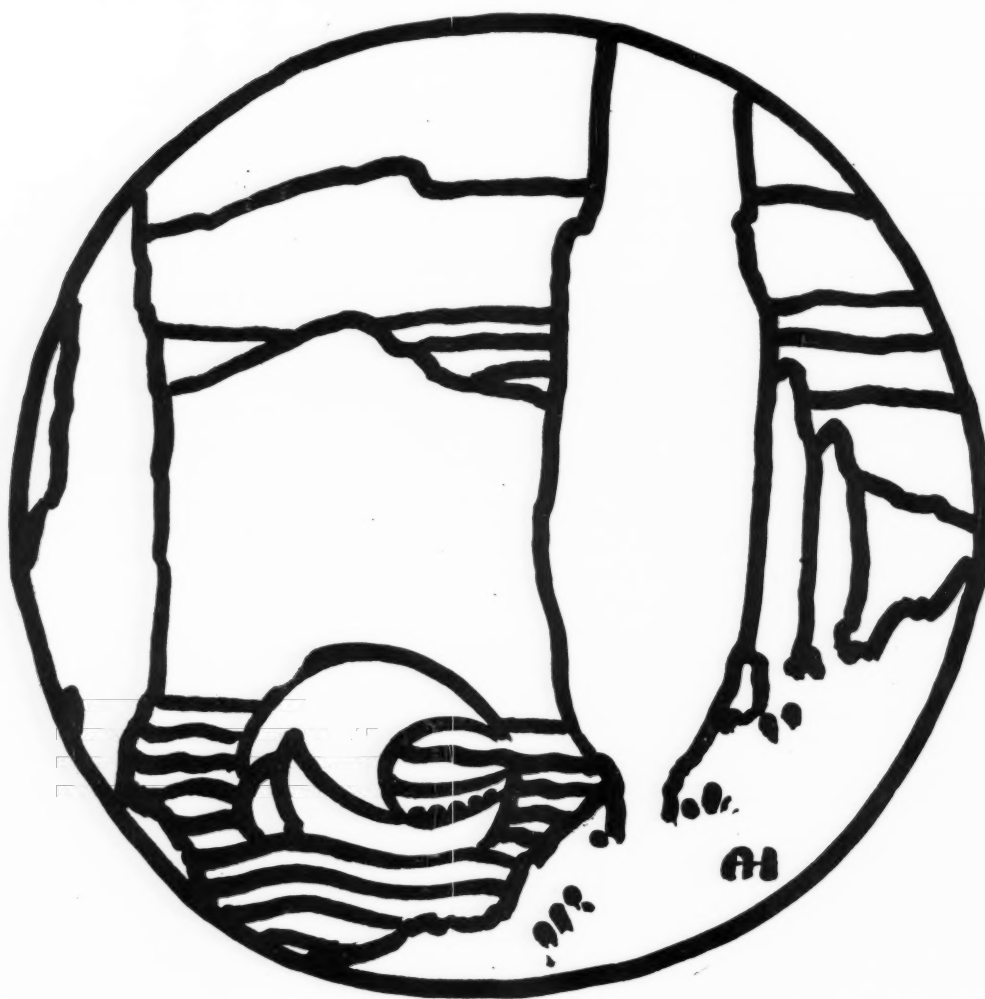
Mr. Heckman regrets that some of the photographs of interesting painted furniture he hoped to have had for this article were not ready but they will be published later with their treatments.

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THE USE OF THE COLOR SUPPLEMENT

Albert W. Heckman

DESIGN in landscape painting and design in china decoration are in many respects the same. One is the thoughtful arrangement of certain elements such as the sky, land, hills and trees in a given space and the other is the orderly arrangement of a motif, an idea or a symbol to a piece of porcelain or pottery. The china painter often uses the same motifs the decorative landscape painter uses but he handles them in a different way, for, as we have discussed from time to time, the medium of expression governs the treatment of a motif. So it is that in planning, from the color supplement a design to be done in dusted colors we use simple, flat masses or tones and in making a design for a clay tile which is to be decorated in enamels we often use heavy black outlines which are a means of preventing the different enamelled parts from flowing together. In making other designs such as those suggested for a bowl, a box cover, a pierced pendant or a glass water bottle we think of the specific applications and plan our designs accordingly. Other applications of the Dream Boat could be made to batik, gesso and embroidery and in making these



DREAM BOAT, OUTLINE DRAWING FOR CIRCULAR TILE

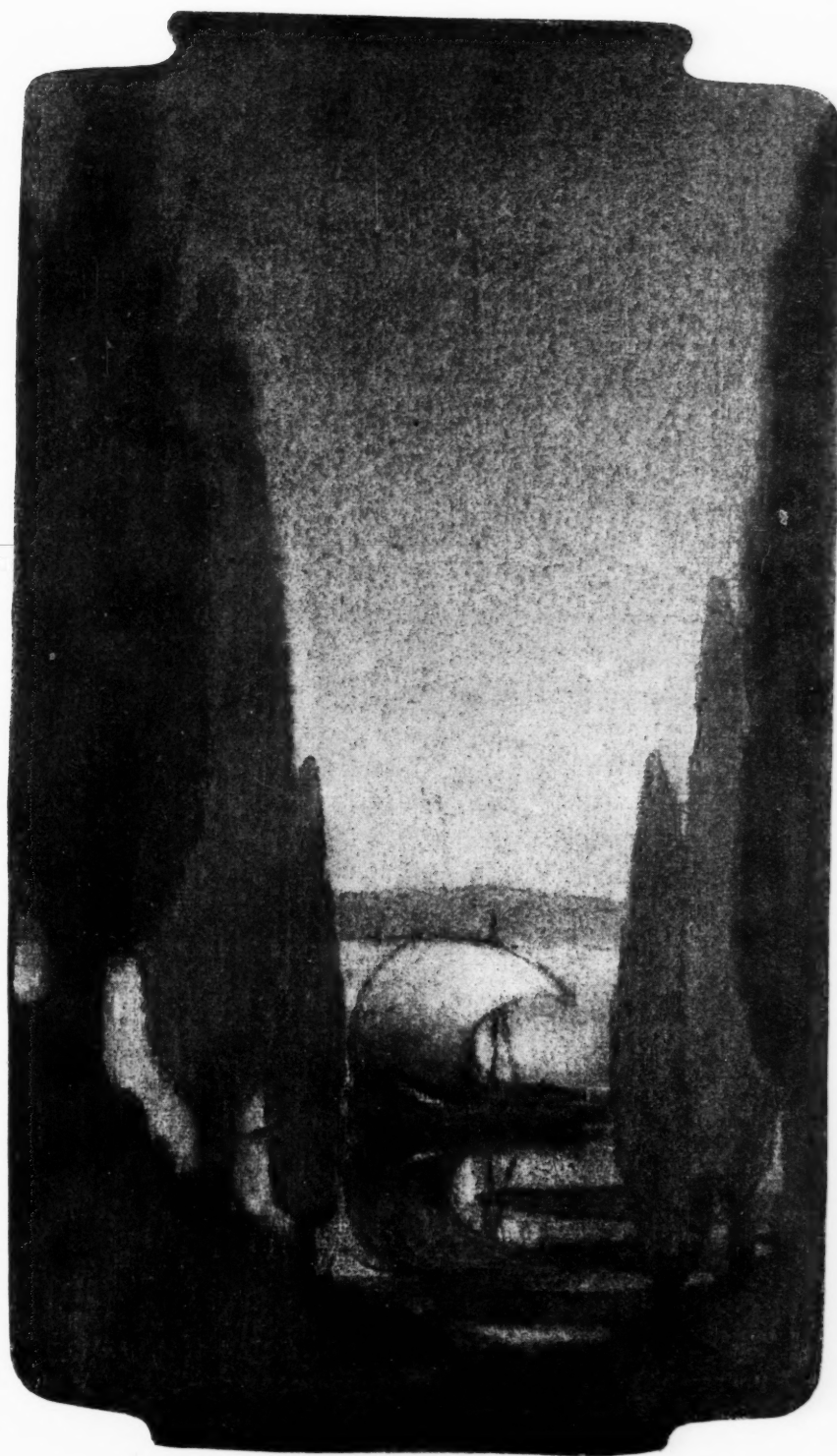
we would also keep in mind the possibilities and the limitations of each of these crafts.

We soon learn to make our designs conform to the treatment, for application necessitates that, but we are slow to learn how to make the most of a given motif. There is no reason why we should not take any liberties we choose to make use of in dealing with any of these things which Ceramic Studio has to offer for they are ours to do with as we please. We can use a motif as it is or we may change it to suit our conveniences. We can use the whole of the landscape design which is published this month or we can take only a part of it and develop that. We can use the color scheme as it is or that too can be changed.

The vase on page 201 is an example in which the motif has been used practically as it is in the supplement, save that a few trees were added and the ground line was made continuous around the circular vase. To apply this design trace it on the vase and go over the tracings with a line of gray and fire. This will fix it so you will not lose it in dusting. With Fry's Special Oil for Dusting and colors which correspond to those in the supplement proceed to build up the design. Oil in the tree forms, starting with the smallest and bluest and dust with blues which vary from a Banding Blue plus Glaze for Blue to a Gray Blue and Water Blue. Add Dark Blue and Shading Green for the darkest trees and ground. Near the water's edge on the

ground add touches of Purple-Black and Ruby. The boat is Cameo, Mode and Ruby. The water is Bright Green plus Glaze for Green, Water Green No. 1, Water Green No. 2 and Empire Green. The sky should be more of an emerald green near the horizon than it is in the print and a little darker at the top. Drag some of the sky color over the edges of the trees so as to prevent any hard edges.

The screen design as suggested by the drawing on page 204 is another example in which the whole motif has been used. On a large screen this landscape arrangement may be applied with very good effect, provided it is quite in tone and flat in treatment. Ordinary oil paints if mixed with turpentine or the so-called decorative colors which come in large tubes and which dry with a flat finish are appropriate in texture. A local carpenter can be called upon to build the screen which should be simple in design and construction. Ordinary sketching canvas makes a good covering but something better is desired a heavy absorbent canvas should be used. In carrying out the design outlines may or may not be used. They often help to give a decorative effect but they should be used with discretion, that is, they should not be obtrusive or jump out from the design as they do in many stained glass window designs of today. If the color scheme of blues and greens is followed the framework and the back of the screen should be dark blue. If the scheme is changed, as it might be, for instance, to one of light yel-



DREAM BOAT VASE—ALBERT W. HECKMAN

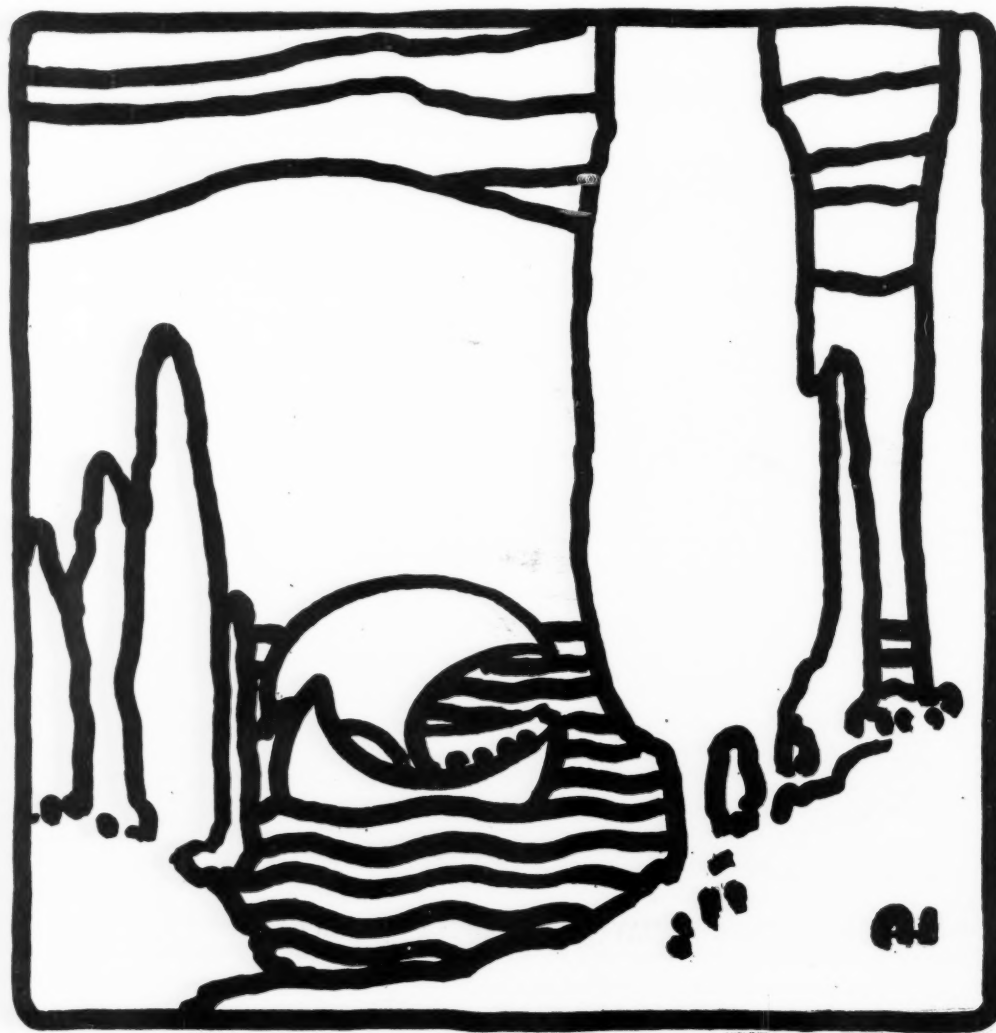
low, orange, red and gray, the woodwork and back of the screen could be a neutral gray. In this scheme the whole thing should be raised in value but still kept closely related throughout. That is, the darkest tones might be middle value and the lightest ones a very little above this in the scale. On a background of sky and water which varies in color from a grayed Lemon Yellow to Cadmium Yellow Medium and Cadmium Deep the trees could be painted in with Grays which vary from light cool ones to darker and warmer ones. For the orange and red, which are needed to complete this scheme, use Cadmium Orange and Vermillion and reserve these touches for the Boat and darker places along the shore line. The whole charm of this scheme, like any in which a great deal of gray is used depends very much on the quality of gray that is used. Avoid muddy grays by mixing them with pure colors such as reds, blues, greens and yellows with white paint and not blacks or browns. Avoid too having them all warm in tone.

The plate design on page 203 is hard and uninteresting in comparison with a finished plate of this design when done in pinks, gray, light blue-gray-green and green-gold. The design on the sail is in gray, pink and green-gold, the boat is gray with touches of Green-gold on shields and

masts, the water is Water-Green No. 1 and green-gold. The rest of the design, the lines around the motif and plate are in Water-Green and Green-Gold.

The suggestions offered on page 203 for a lustre bowl and a glass water bottle design may be developed by using the border at the top of the page. The lustres used in the bowl are Copper, Orange and Yellow Brown. Gold may be used with this scheme too, if one cares for it. The water bottle design is for two colors only—blue and green. For suggestions as to the treatment and application of this motif to wooden box covers see the color supplement and its treatment in the January 1920 issue of *Keramic Studio*. In adapting this idea of the Dream Boat to a cover an arrangement in which the boat predominates could be used or a tracing of the circular tile design on page 200 in which more of the motif appears might be used. Like the screen this could be carried out in a scheme of yellow, orange, red and gray, but it need not necessarily be light in value on the box.

To carry out the tile designs on pages 200 and 202 prepare a mixture of clear glaze by adding 164 parts of Lead, 82 parts of Stone and 22 parts of Flint and then to one part of this mixture add one part of Black Oxide of Copper. To



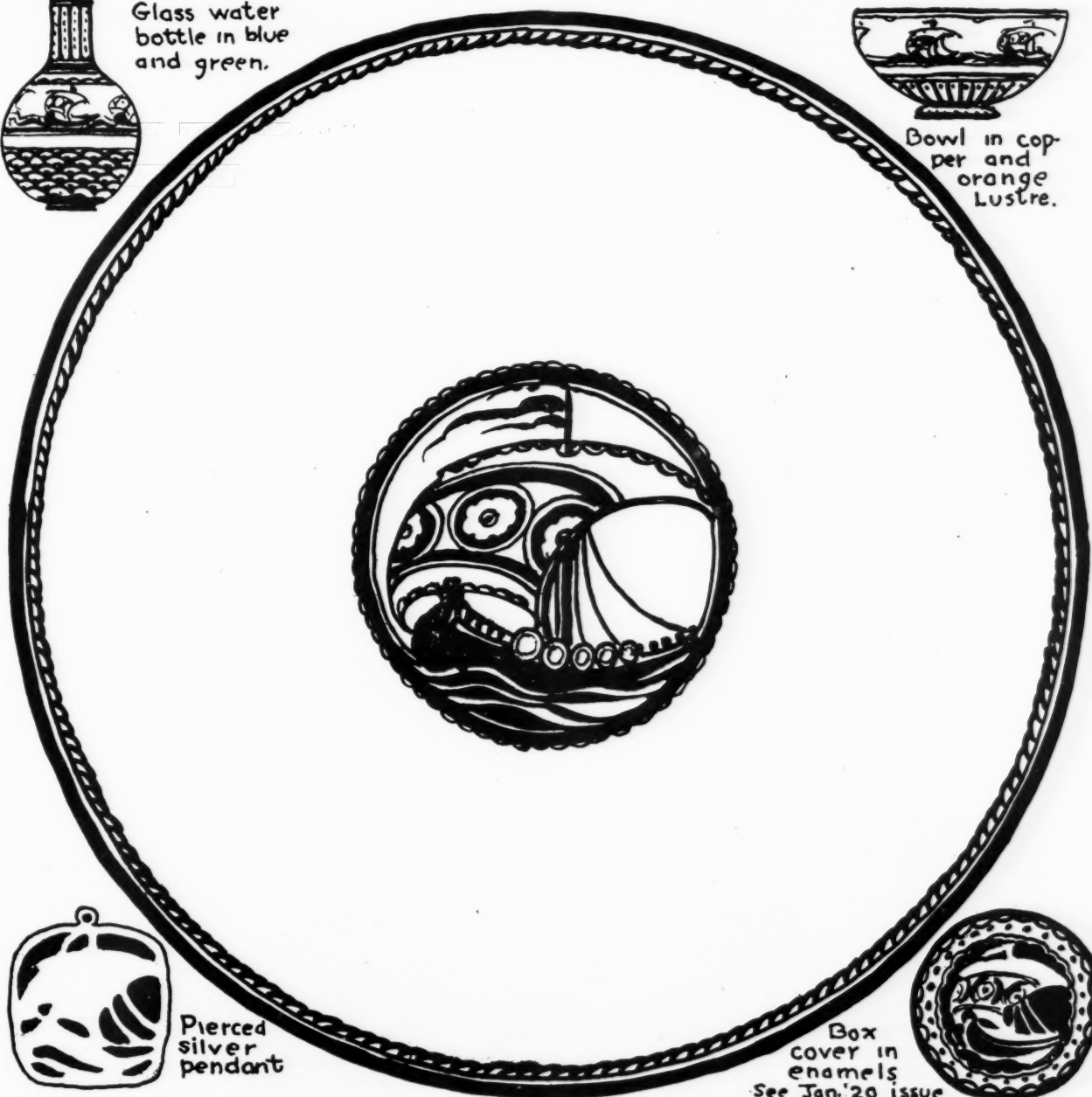
DREAM BOAT, OUTLINE DRAWING FOR 6-INCH TILE



Glass water
bottle in blue
and green.



Bowl in cop-
per and
orange
lustré.

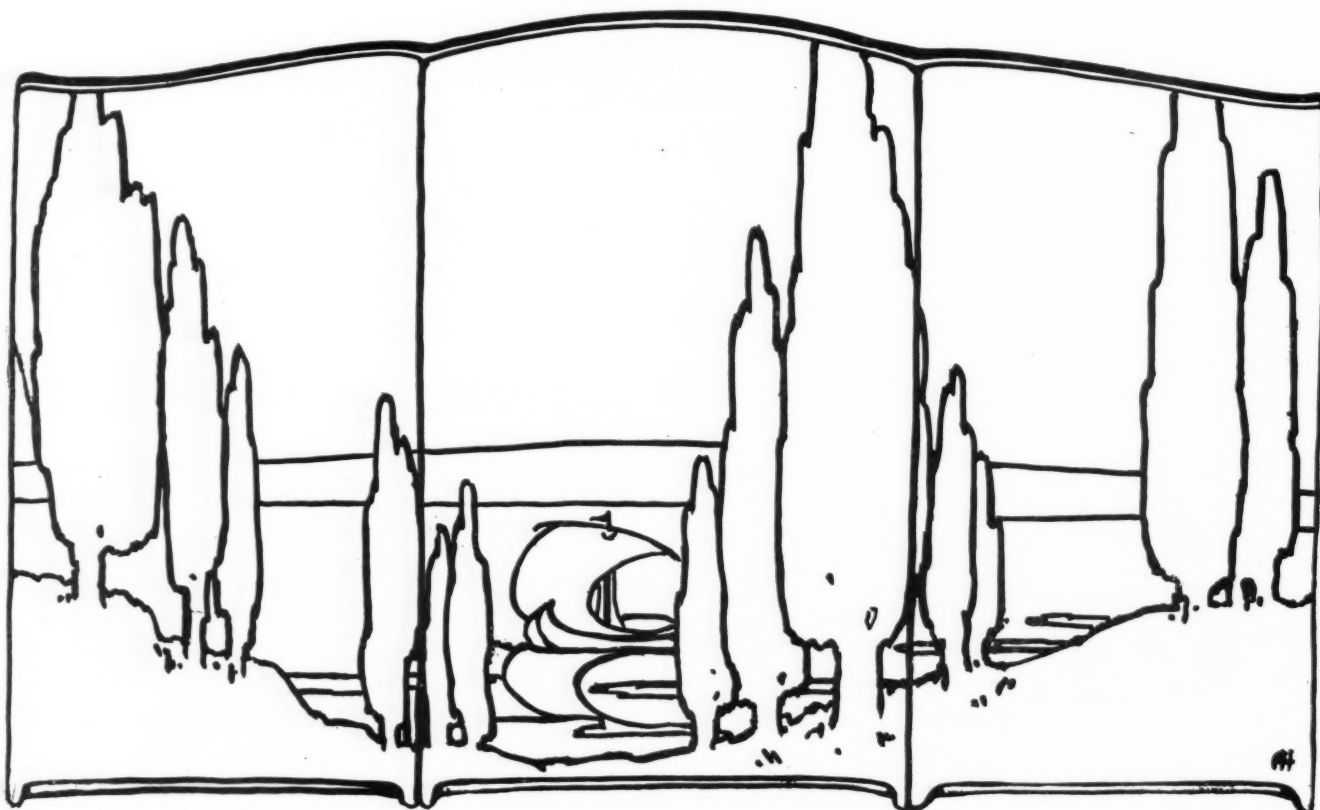


Pierced
silver
pendant



Box
cover in
enamels
See Jan.'20 issue.

DREAM BOAT APPLICATIONS—ALBERT W. HECKMAN



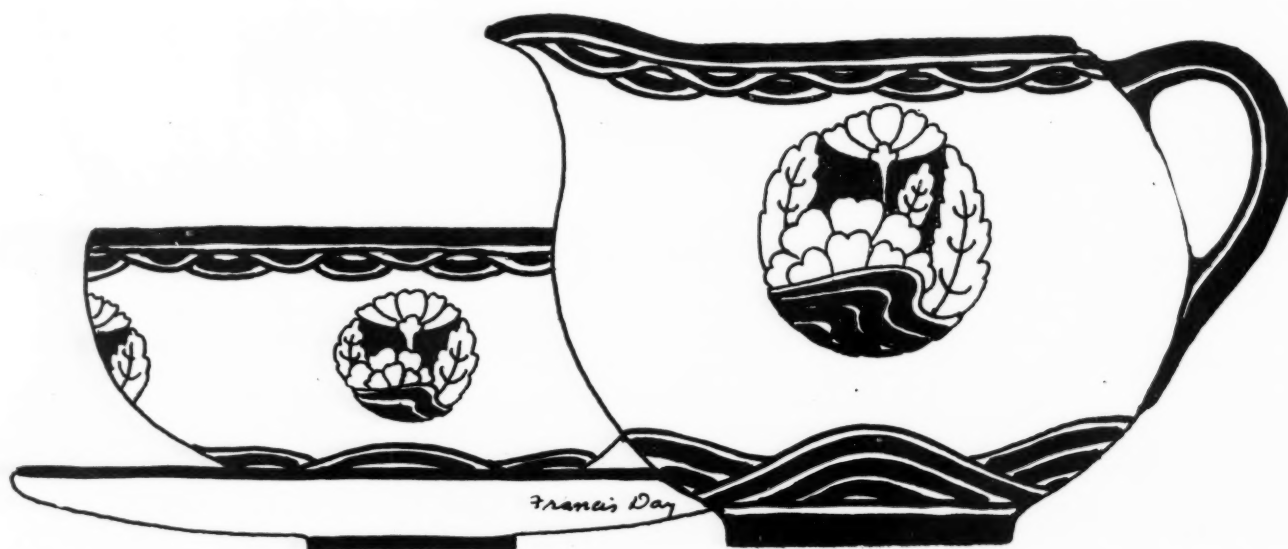
DREAM BOAT DESIGN FOR A SCREEN

make this usable add about the same amount of ordinary glue and glycerine that you add of enamel medium and turpentine to china enamels. With this mixture which should be the consistency of thick cream go over all the outlines. Fill in the spaces in the design with enamels for pottery which may be had from any dealer of ceramic materials. Here too, the color scheme of blues and greens may be followed or one of yellows and reds may be used.

SEDJI BOWL AND PLATE (Page 205)

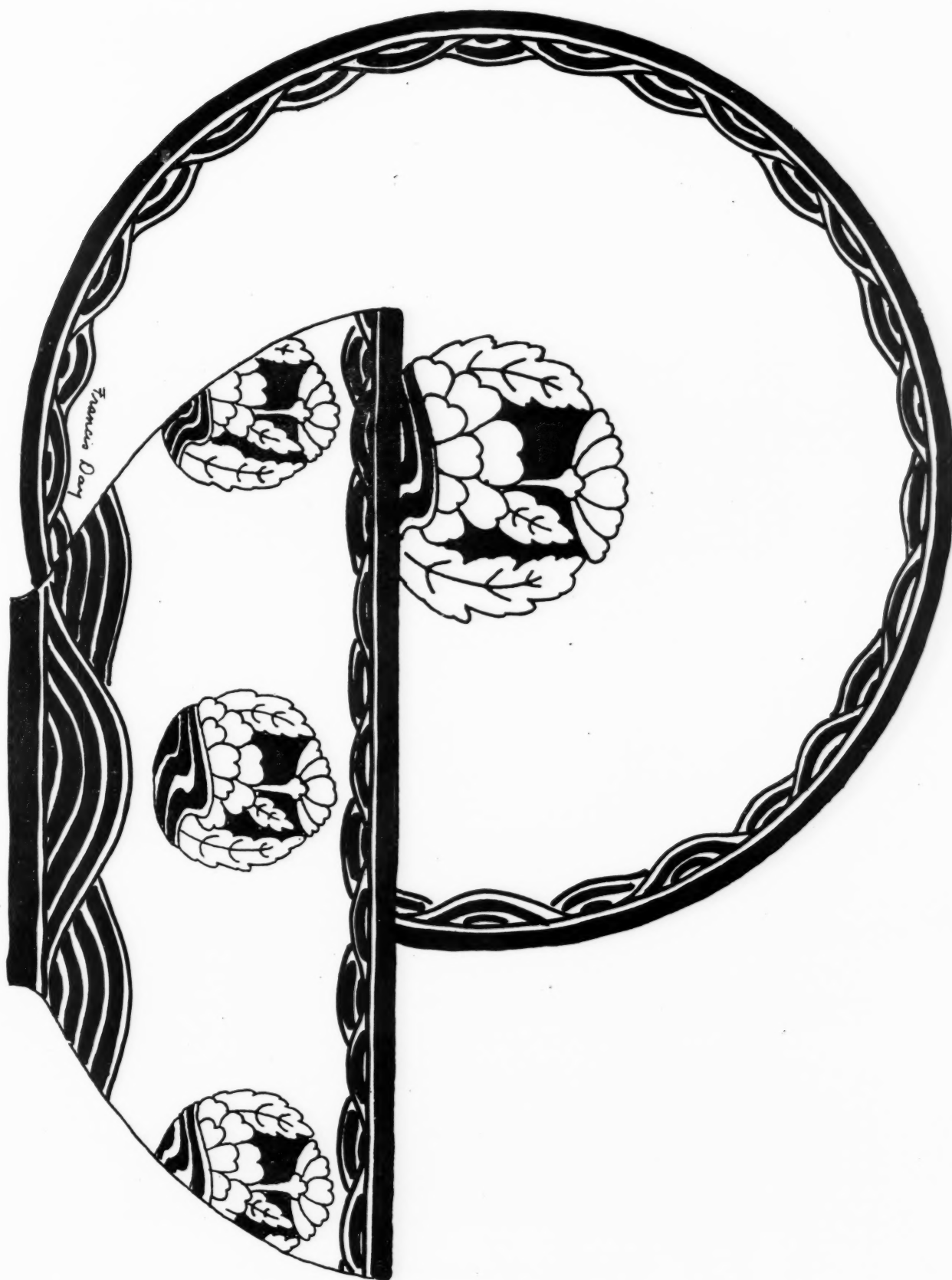
Francis Day

ON the Sedji ware of the lighter green variety, carry out this design in brilliant blue and creamy white enamel. All the dark parts of the design, as represented in the drawing, are Blue enamel. The flowers are white to which has been added very little Yellow.



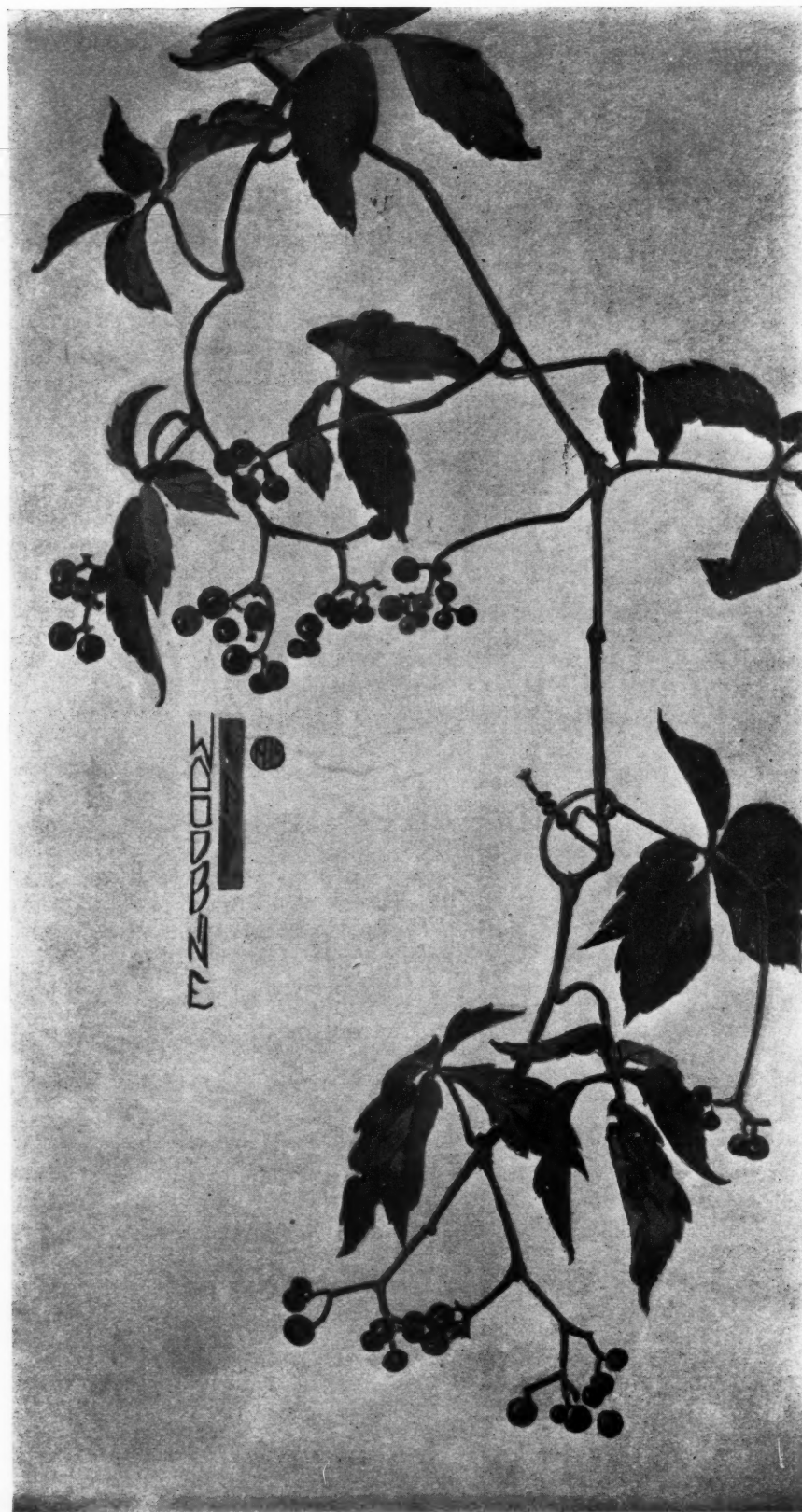
CUP AND SAUCER—FRANCIS DAY

Use same treatment as for Sedji Bowl and Plate



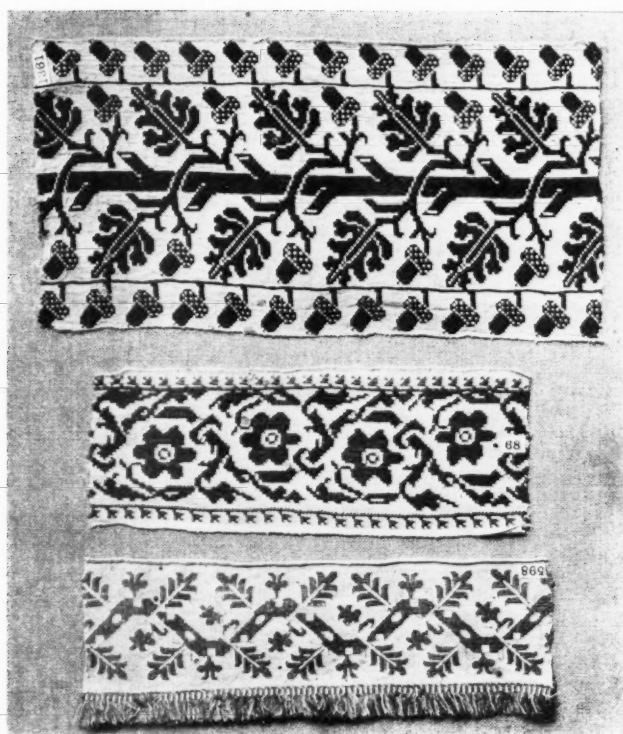
SEDJI BOWL AND PLATE—FRANCIS DAY

(Treatment page 204)



WOODBINE—HENRIETTA B. PAIST

Leaves, light Autumn tints. Berries, blue black. Stems brown. Background, dull neutral yellow.



Courtesy Metropolitan Museum HUNGARIAN

CROSS STITCH IN EMBROIDERIES

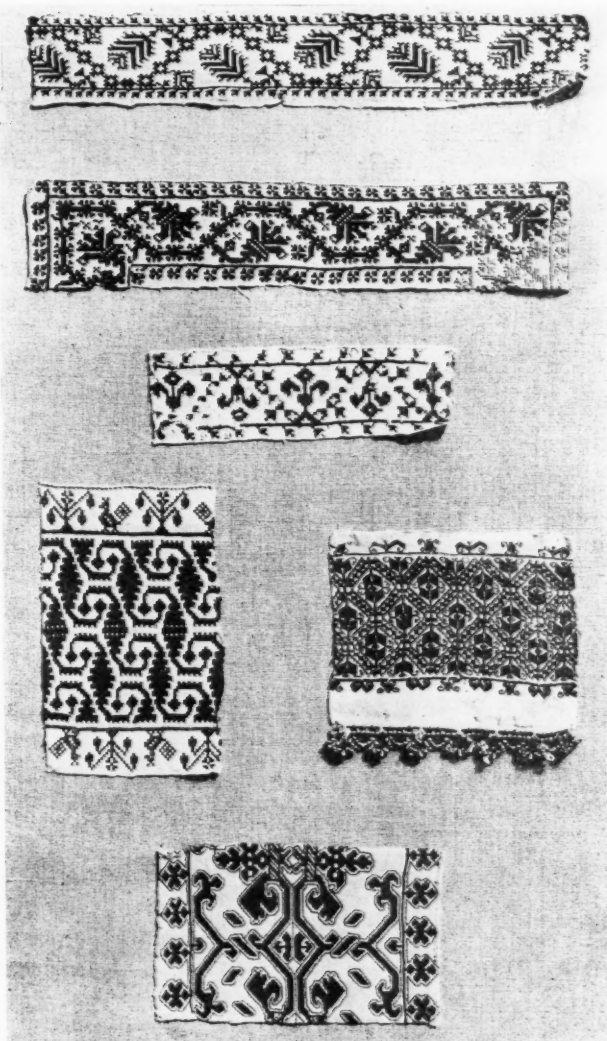
Marie Riggins

ART Needle Craft among our American women has not kept pace in these recent years with other lines of Craftsmanship and in many cases has lost the art and the craftsmanship that our European ancestors gave it. American haste has been to blame in a great part and our shops reflect this general attitude of mind by decorating our clothes and home furnishings with "a touch of embroidery" whose small motifs, brilliant in color, show little or no attempt at arrangement or design and can be duplicated in a few hours. Our textiles are improving because men and women are giving infinite time and study to their designing and continually turning to the old masterpieces for inspiration and an understanding of fine arrangement and spacing. There is an equal inspiration to be found in the embroideries produced by the women of central and southern Europe during the past centuries and these are accessible in our museums and books on Peasant Art. How these needle workers accomplished these splendid things without a conscientious study of the principles of design would be a source of wonder if we did not know that the needle was continually in their hands and during many generations they worked, played and dreamed with a tireless patience and keen sensitiveness to color and form. The stitchery of these European artists was extremely simple, very often consisting of the cross stitch combined with the simple outline stitch, or, as in many of their pillow covers, the cross stitch alone. This very simplicity of stitch made the workers' problem one of design and color.

Cross stitch as we see it to-day in our modern embroideries is an open stitch used more often for small patterns and as an outline stitch. It is noted for its speed, and for this reason has fallen into discredit in the art of stitchery along with the lazy daisy. Perhaps the fact that our English ancestors often taught their children to sew by giving them

a Sampler to work in cross stitch has been responsible for placing the cross stitch in the kindergarten of embroidery. The cross stitch in the central European embroideries is a compact square so closely placed to the adjoining stitches that it gives the solidity of weaving. The angularity of the stitch makes it peculiarly adapted to designs which have both great solidity and massing of color and at the same time a fine delicacy of edges. When completed the design, as in hand woven fabrics, becomes an inherent part of the fabric upon which it is made.

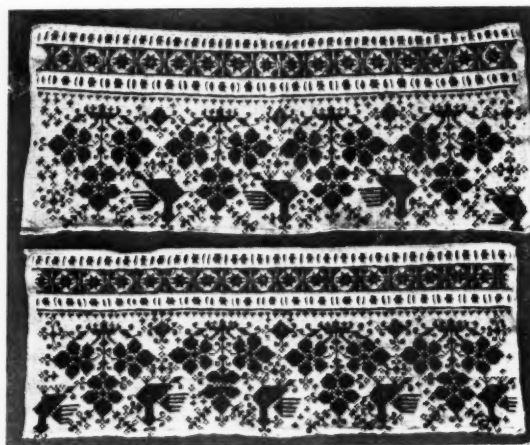
The fabric most used in England for cross stitch embroidery was canvas, as its thickness was especially adapted to tea cloths, but the Hungarians and Bohemians used a coarse linen or cotton crash for their embroidered pillows and curtains and a very finely woven cotton or silk for dress or robe. The yellow gray of the coarse crashes gives a warm richness of background and the European women appreciated the effect this had upon the bright glowing designs they were fond of working and must also have realized that as the colors faded with use they would not lose their value but give a greater richness of tone. White cotton cloth was most often embroidered in black, dark blue and white and made into the simple summer dress or robe, simple as to the fashion of its making, but elaborate



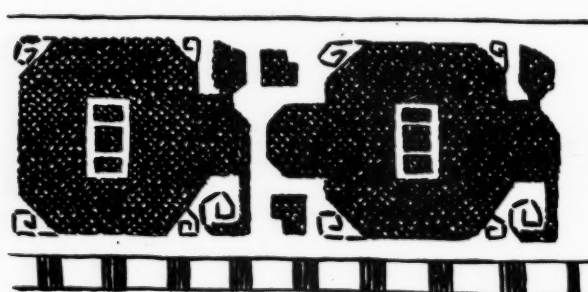
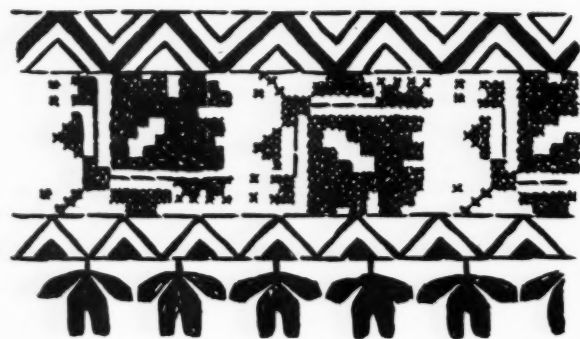
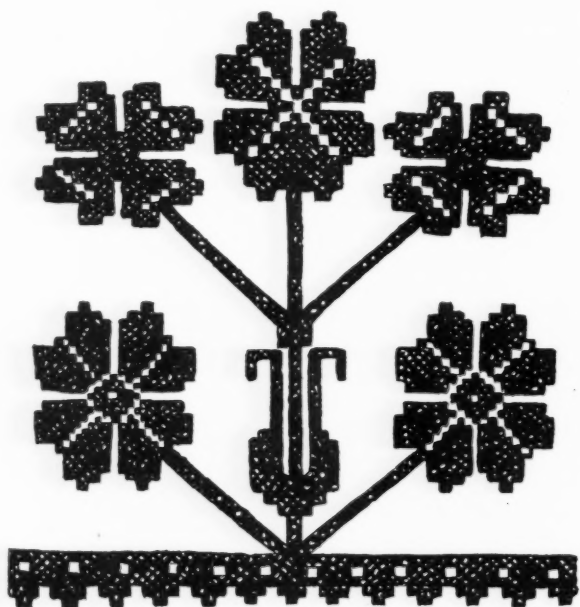
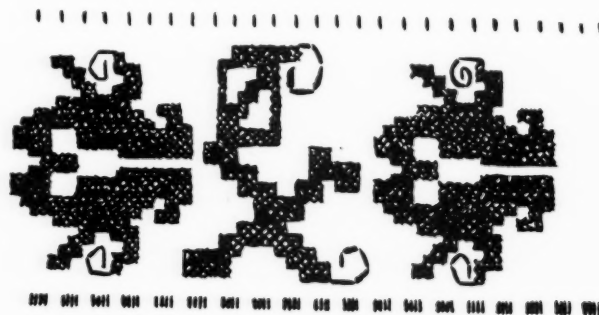
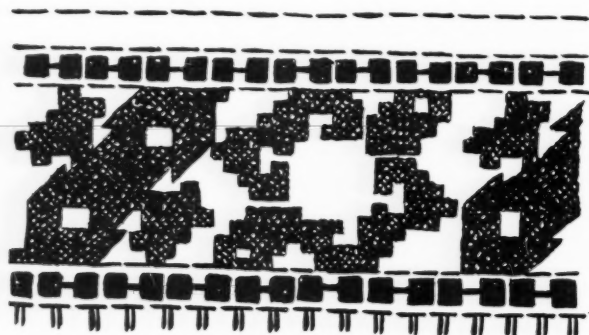
Courtesy Metropolitan Museum HUNGARIAN

in its embroidery design. Many of these elaborate peasant costumes are full of color and, although a great variety of colors are used, they achieve a harmony through intensity, and the brilliancy of their patterns is far from what we might term as gaudy. Their reds and yellows are pure turkey reds and lemon yellows, their blues old blues, their purples rich and warm. We enjoy them because these women combined in their art a childlike gaiety of color with a feeling for fine design in a naive, delightful way.

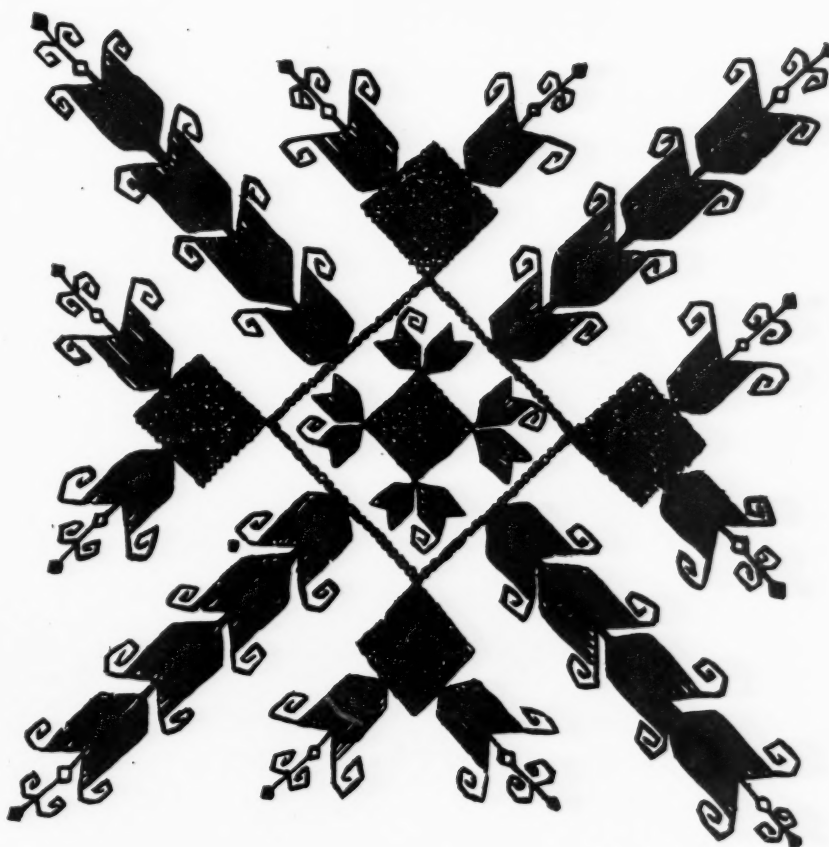
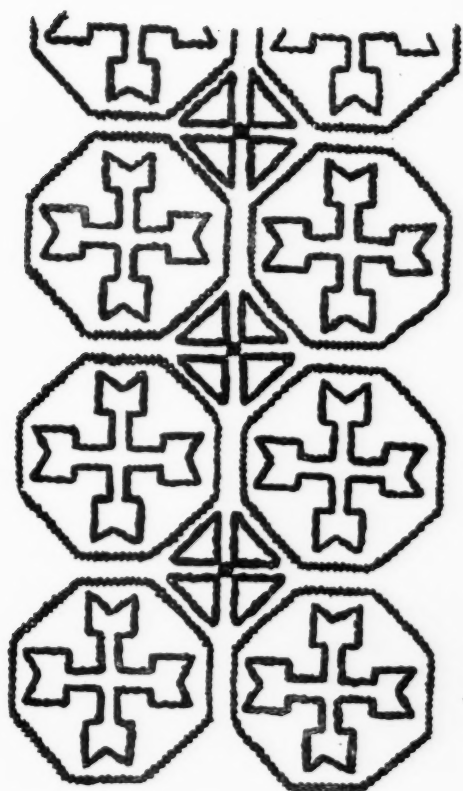
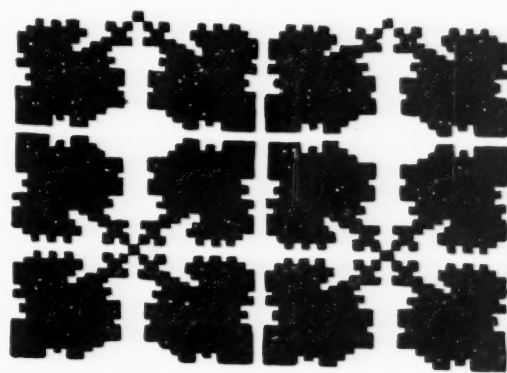
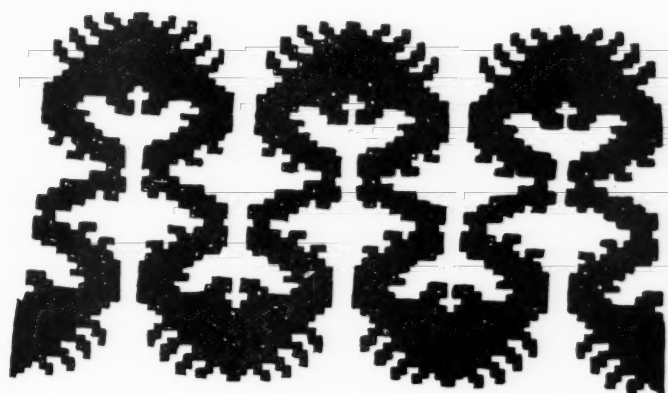
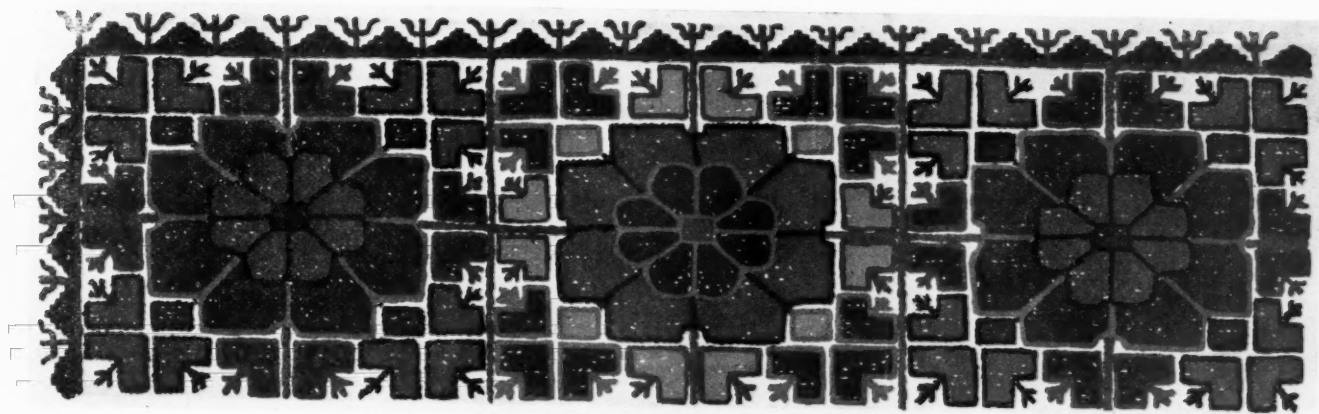
The motifs on page 209 are from Hungarian and Turkish all-over pillow cover designs. The one shown at the top of the page is embroidered on a coarse linen in red purple and blue purple, with lemon yellow, olive green and orange in the border figures. The figures in the center of the page are much simpler in pattern, the one on the left worked in terra cotta shade and the Turkish design on the right alternating turkey red with olive green in the large



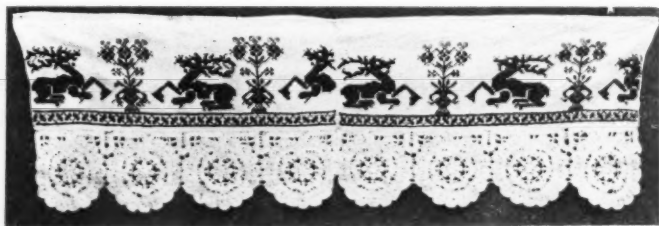
Courtesy Metropolitan Museum HUNGARIAN



HUNGARIAN CROSS STITCH



HUNGARIAN AND TURKISH CROSS STITCH



HUNGARIAN

Courtesy Metropolitan Museum

medallions and turkey red with old blue for the smaller ones. Those at the bottom of the page are in old blue and can be very effectively worked on such material as our coarse kitchen toweling.

The Hungarian designs on page 208 might be appropriately applied to hat bands, girdles and vest trimmings and whether embroidered on pongee or a bright colored ribbon would still be most effective in their own gay reds and yellows with old blue and black. In our awakening love for bright colors, which has been reflected in our blouses and embroidered ribbons, hats and bags during the last few years, we are often very thoughtless and daring in our color

combinations, combining colors from old Persian tapestries with Chinese greens and blues to a bewildering extent in an attempt to get something new. The simplicity and purity of the color plans of these peasant embroideries has the bloom of a bouquet of spring flowers and gives the brilliancy of coloring we are searching for in a simple direct way.

The border patterns illustrated in the photographs on pages 207 and 208 show the application of the leaf motif to cross stitch and illustrate the great delicacy of edges gained by the stitch itself. These borders are rich in the variety of motifs they contain which could be applied to scarf, towel or curtain borders. In the border of the deer on page 201, the motif is forceful and delicate, and, whether used for table cover, curtains or spread would always be valuable.

These embroideries have been shown not only for their splendid designs but because few of our American needleworkers have access to them. If we might follow the example of the textile designer and study the splendid pieces masters of design have placed in museums for our inspiration, American embroideries would become equally fine. With a stitch as simple as the cross stitch and pure color we can make a beginning and "carry on."



FULL SIZE CENTER OF WAFER BOX (Page 211)—MRS. A. A. FRAZEE



FULL SIZE SECTION OF BORDER OF WAFER BOX

LARGE WAFER BOX

Mrs. A. A. Frazee

THE darks should be painted in three or four rich colors of the same value, would suggest these colors to be Blue and Violet predominating with some distribution of a Green that is cool and of same value as the Blues and

Violets. The dark in the large symbolic fruit in center may be of a Crimson Red of same value as subordinate colors. The lights or accents in study should be in bright, happy colors, such as Orange, Mustard Yellow, touches of Coral, &c. Be sparing of your Coral, use the colors most available to get results.



WAFER BOX—MRS. A. A. FRAZEE

KERAMIC STUDIO

DECORATING FURNITURE

Albert W. Heckman

THE china painter can turn a hand to decorating furniture, if necessary, and profit by it. Old or new chairs, tables, beds or cupboards, commonplace and uninteresting in themselves, are often full of possibilities for transformation into beautiful things. Many of us are willing to spend no end of time to make the dishes for our table service beautiful, but beautiful dishes like other fine things call for consistent environment. When this environment in the way of appropriate and harmonious furniture is not obtainable perhaps there may be a china painter who is not only willing but eager to make a fitting background for her wares by decorating her own, or her client's furniture.

A room may be cheerful or gloomy, interesting or stupid, inviting or repelling according to the furniture that is in it. What is more depressing than the old hair-cloth covered furniture of a generation or two ago and what is more stupid than much of the over varnished, highly polished, shiny furniture that floods the market today. Yet what is more cheerful or more inviting on a bright morning than a breakfast room in bright colors? We are becoming more inquisitive and daring with the use of color in our homes as evidenced by the experiments we are making with it and also the growing demand for painted furniture. The photographs which are reproduced here through the courtesy of the Danersk Company of New York are representative of a type which is sought after by discriminating buyers.

In painting furniture many old pieces which are seemingly hopeless may be stripped of their imitation carvings and done over. Also many of the ordinary inexpensive new things which are passably good in design may be done over with enamel and given a coat of individuality, as it were.

Decorating furniture does not necessarily imply that it be adorned with designs. It may simply be given a coat of color without any further decoration and this is often advisable where it is to be used with figured coverings or hangings. On the other hand, its beauty may be increased a hundred-fold by the skillful use of a motif painted on. This may be a very simple conventional design, it may be an all-over pattern or it may even be a somewhat naturalistic arrangement. In any case one should have a carefully thought out color scheme or design. In planning this preliminary scheme do it on paper and use only the best paints which correspond to the enamels to be used.

The principles that one follows in planning a design, such

as, for instance, an arrangement for a bonbonniere, hold true in planning one for a lingerie box and the technique of floating vitrifiable color from the tip of one's brush is practically the same in putting enamel on a piece of furniture.

The kind of furniture that is to be decorated, where it is to be used and who it is for determines largely, of course, how it should be painted. One might have a bedroom on the sunny side of a house where a cool gray is appropriate, or, in a room with a northern exposure where a warm color is to be preferred, one might use a deep ivory color. In a summer cottage painted furniture of the informal peasant type is excellent, while the more formal kinds, such as those illustrated in the photographs here are appropriate in a town house or apartment.

What color scheme should be used depends on the preferences of the individual person. Some people like blue particularly, others prefer yellow or perhaps red and some





prefer delicate pink, while others have an aversion to it. Generally speaking, children respond to intense colors and grown-ups prefer quieter and grayed ones. The motif, like the color, is dependent upon the individual person and upon the particular piece of furniture it is to adorn. In the back files of *Keramic Studio* one can find innumerable motifs which will fit anything from a porch to a nursery table—all that is needed is new application. A plate design can

easily be made to fit a table top, medallions can be used on the side of boxes and on the ends of beds. A motif from a child's milk mug may be exactly the thing for a box for toys, and a tile design may be just the thing for a panel. All these things may be worked out in arrangement and color on sketches.

The designs at the bottom of page 213 are all in medium value, cool, gray, ivory and a warm gray green. The back-



ground of the panel is deep ivory and the all-over leaf pattern is gray green. The rest of the design is cool gray. This is intended for a room in which hangings of green and ivory are used. The bed, table and lingerie chest on page 212 are in dark blue, with medallions in black and brilliant colors, among which are vermillion, orange, yellow, yellow-green and blue-green. The line across the top of the bed and on the box and table is vermillion red. For suggestions as to the grouping of these bright colors into harmonies see the color supplement of the January 1920 *Keramic Studio*.

To prepare furniture for painting go over it first with a Paint and Varnish Remover. Devoe's is good and it may be purchased at any hardware store. Strip off any imitation wood carvings which are as a rule glued on and which are often unnecessary. After this has been done wash the piece of furniture well and let it dry thoroughly and then give it a good rubbing with fine sand paper.

If the furniture is to be enameled a light color it is advisable to first give it a coat of flat white paint. If it is to be enameled a dark color, as for instance, the dark blue design on page 212, it first can be given a coat of intense bright blue over which the darker blue enamel is put. When an enamel is put over a bright color in this way it has depth and brilliancy which is otherwise impossible to get.

There are a great many different colors in the ready prepared enamels for interior painting to be had on the market. Consult any local dealer in paints and he will advise you as to the best obtainable and also the covering capacity of a given amount. If one cannot find the particular color one wants, especially in the lighter tints, one can use tube oil

colors with white or light colored enamels to get the particular color required. For instance, a deep ivory may be made by mixing yellow ochre oil paint with a cream colored enamel and if one wishes to imitate the aged appearance of old ivory enamels a little yellow ochre paint mixed with turpentine can be rubbed into the places where the furniture is put together and into the recesses of the carvings if there is any.

Where more than one coat of paint or enamel is used the first should be thinner than the others and it should be allowed to dry before others are put on. It should always be rubbed on well and in painting a large piece of furniture one should start at the top and paint downwards. To take away the shiny appearance which is often objectionable rub down the enamel when it is very dry with water and fine powdered pumice stone. The shiny appearance may be avoided also by using a mixture of one part flat paint with one part enamel. This gives the so-called eggshell finish.

One's experience in handling ceramic enamels is sufficient to warrant excellent results in the application of a motif, if a motif is used.

The design may be stencilled on, as many are, but stencilled designs on furniture are more commonplace and less interesting than those which are painted or floated on. China painters of all craftsmen ought to do this work well, for the brush is simply dipped in enamel paint as in china painting and then the color is floated on the furniture without letting the brush touch the wood any more than possible. Lay the furniture so that the surface to be painted is horizontal and then when the design is painted let it dry in this position.





SERVICE PLATE—W. K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

GOLD AND ITS APPLICATION

THE beginner finds a great deal of trouble with gold. One reason is that, because it appears more expensive than other china materials, the beginner uses it sparingly. Having worked in a commercial studio for a number of years, during my early study of china decorating, I learned how simple gold work is, and while the work was turned out in large quantities, the method of applying gold is the same for one piece as for a dozen.

Never mix up only a part of the amount of gold needed. Use enough Liquid Bright Gold to soften the Roman Gold, just enough to allow you to paint freely with it. Caution must be taken not to get too much Bright Gold in with Roman Gold, for it may run, but if you remember to add just enough Bright Gold to soften, you will have no trouble. Never use turpentine. When your gold grows stiff add a few drops of Garden Lavender oil, but never add more Liquid Bright Gold.

To sum up: Mix entire amount of gold on slab with enough Liquid Bright Gold to soften it. Add a few drops of Lavender so as to paint freely. Never use turpentine, although the manufacturer gives you that instruction.

Always burnish gold when dish is warm, if you can, for it gives a brighter polish. A glass burnisher is the best.

The above instructions apply to Roman Gold only. Green Gold must be applied thinly, especially on Belleek.

Unfluxed gold is to be used over a painted surface or on Belleek when a Roman Gold effect is desired.

Green Bronze Gold is applied as Green Gold, and two or more applications will be more satisfactory than one applied heavily. Silver or White Gold should also be applied thin, and I would rather suggest White Gold, as Silver may tarnish unless a fixative is applied after it has been burnished. Liquid Silver may be added to White Gold, as in Roman Gold treatment.

Keep separate brushes for your gold work, in this way you will never have paint in your gold. Do not be afraid

to use it freely, for if you use it sparingly, the finished piece will show thin gold.

When applying gold to edges of plates, use your forefinger, by dipping end of finger into gold and running it around edge of plate. This will give an even edge, for it is almost impossible to get an even edge with a brush.

Always cover your gold when not using it, for dust plays a villain's part.

Next time you apply gold, try my method, you will like it.



SERVICE PLATE

ALL black in design is Roman Gold. Grey in White Gold. Grey tone may also be dusted with Glass for Blue.



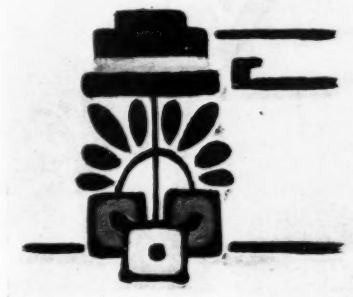
ANSWERS TO CORRESPONDENTS

F. O. A.—Are Liquid Silver, Liquid Bright Silver and Silver Lustre the same thing? Can they be used on the same piece of china?

I gave three fires to the plate page 153 Feb. 1918 K. S. The Delft Blue fired beautifully first and second firing, but in the third fire came out very rough. What caused it?

I used Mother of Pearl lustre on a card tray. The effect is beautiful, but not like anything I ever saw before. The lustre seems to have separated and caused it to fire in blue, lavender, green and yellow dots, showing the white china between. My brush was clean, also the china, so I thought it might be the alcohol, as I had just bought a new bottle.

No, although both have the same appearance when fired. Liquid



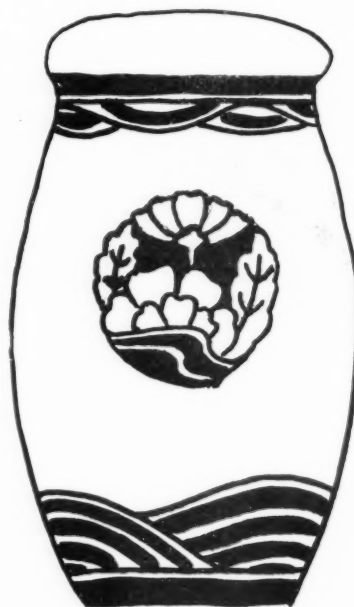
Silver must not be padded, and must be applied lightly. Silver lustre is applied like other lustres, several light applications are more satisfactory. As they are alike when fired, I would suggest that you use only one.

If you dry dusted the Delft Blue color, the rough effect was probably due to too much oil and dusting too soon after oil was applied. Try firing it again, giving it a hard fire. When you get a desired result in two fires, do not give a piece of china more, for repeated firings may cause troubles.

Before applying lustres, china is wiped off with alcohol to remove all finger marks or dust, but you must make sure your china is dry, the alcohol evaporated, before you apply the lustre. If you were sure of this perhaps the trouble was due to dampness in the kiln, it will often cause lustres to act as they did in your case. When firing leave the door of the kiln open for a few minutes, so as to allow all dampness to escape. If you had salt on your work table and accidentally dropped a little on dish, it would also act that way. It is hard to say what causes troubles of this kind without seeing the method of applying, firing, etc.

A. E. W.—Will lustre run away from an ink outline as it does from the pencil? If so, what is the best thing to draw with on a plate with all over design in copper lustre?

After you have traced on design, outline it with India ink, keeping outline grey in tones. A good idea is to make your India ink lines a little to the outside of desired line of design, and when you clean your design you can clean it over outline, wiping it away, for there is nothing that I know of which will keep lustre from running away from outline. If by chance it shows a place where lustre has separated, and when you use copper lustre or any dark lustre, several applications will cover the trouble. By all means rub off all pencil marks.



SALT SHAKER

Francis Day

Use same treatment as for Sedji Plate and Bowl, page 205.



SMALL PLATE—RAYMOND LINSON

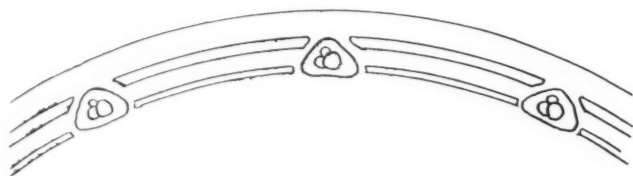
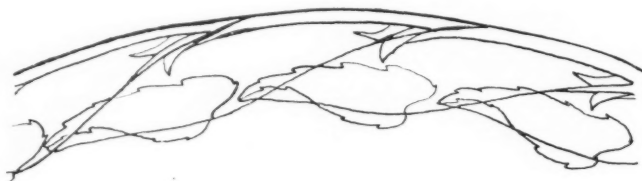
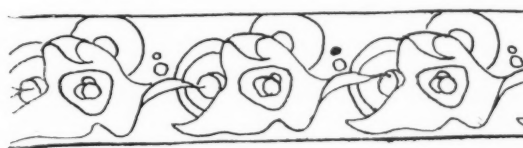
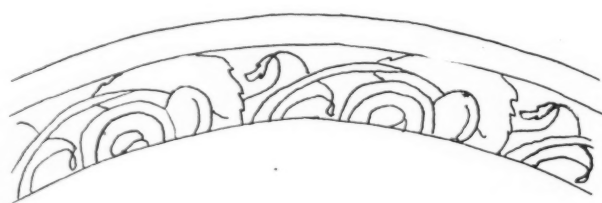
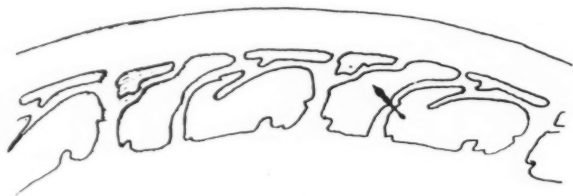
(Treatment page 217)




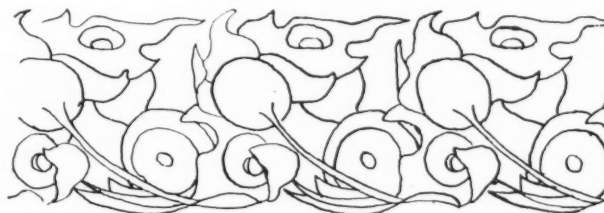
PLATE DESIGN—RAYMOND LINSON

TREATMENT for larger plate—Dust the design in Bright Green. Fire and dust whole plate with Glaze for Green. Wipe out flower forms and fill in with Yellow for Dusting.

Treatment for smaller plate—Carry out the design in Green Gold with touches of bright colors in the flower forms.



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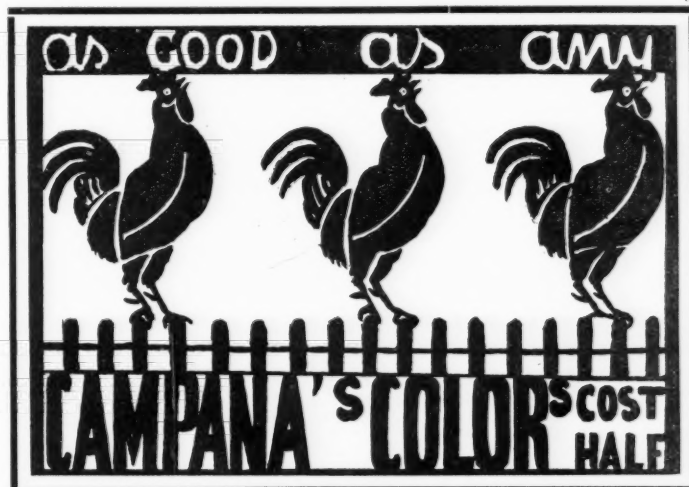
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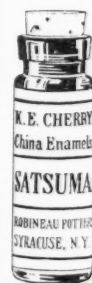
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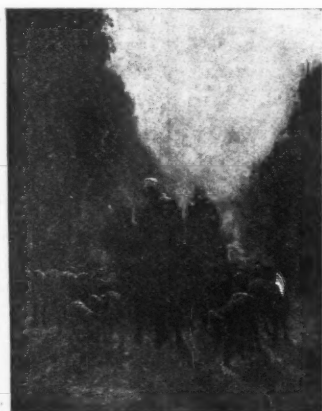
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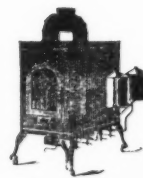
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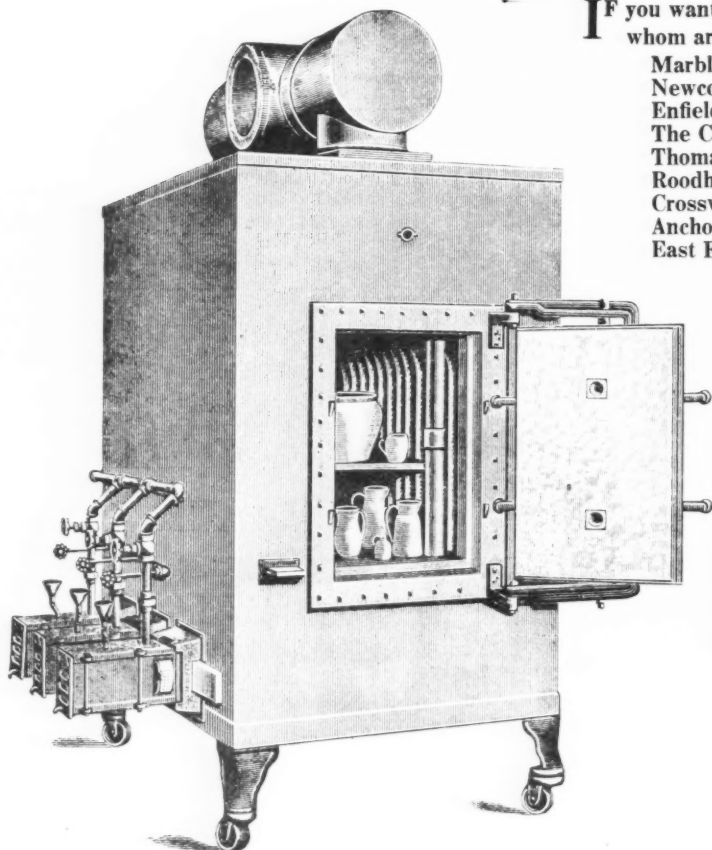
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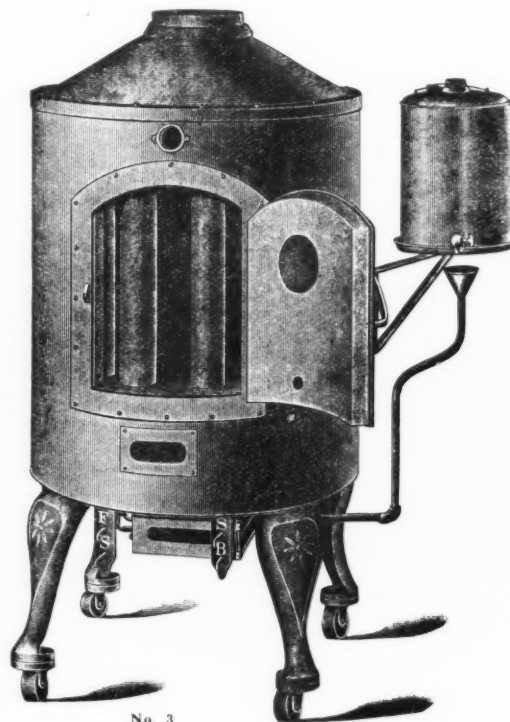


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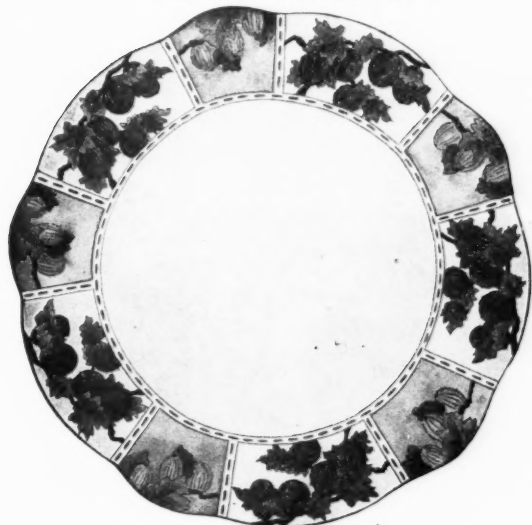
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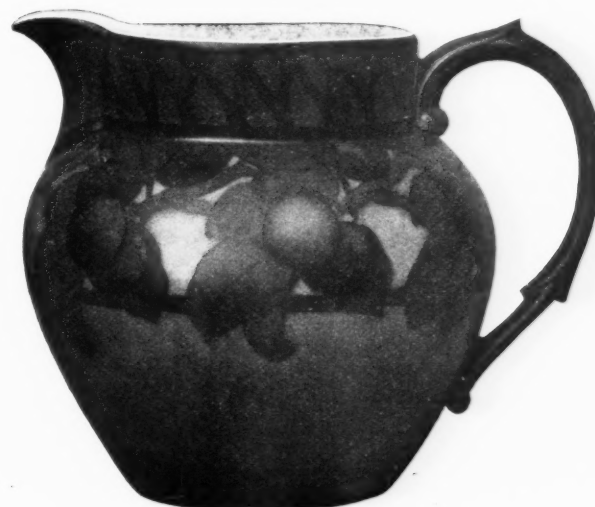
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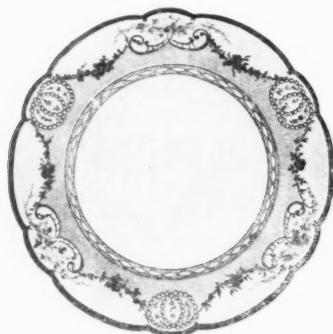
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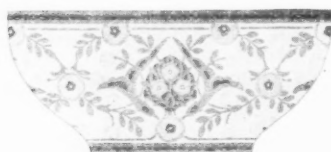
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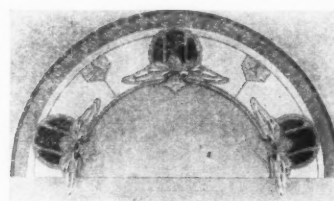
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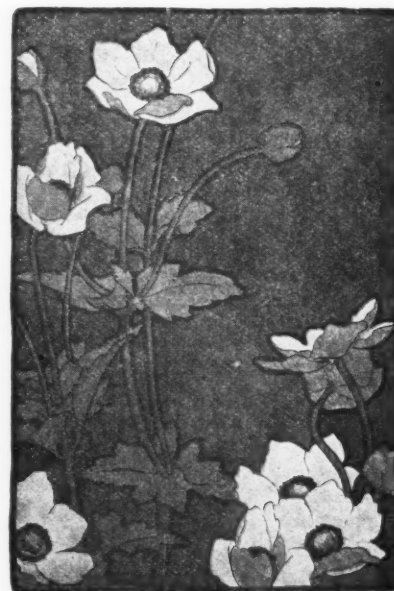
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